

Camera 35 Index 1972

Volume 16, Numbers 1-10

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CAPT. ANNIE NOGGLE

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planes you don't hurtle through space. You shudder, bounce, bump, chug, soar and vibrate your way through the air. And you are very aware that you are doing it.

Survival has not much to do with radar screens. It is a seat-of-the-pants, eyeball-and-head-swiveling kind of surveillance that keeps you in one piece. The horizon is a long way around, and up is a long way down. Empty skies tend to make your eyes come unfocused. You have to concentrate on looking. The eye sweeps constantly. I know that this kind of enforced vision has affected my photography.

I lived at a high pitch. As a Woman's Air Force Service Pilot during World War II, I towed targets for aerial gunnery and taught cadets how to fly. I loved the old P-40 and took to turning down its rear-view mirror to admire myself flying it. Later I put in endless hours as a flight instructor, flew with the Hell's Angels Air and Ground Show as a stunt pilot, then crop-dusted for two or three seasons and at last discovered that I was not immune to accidents. My first second-thoughts came while lying on my back in a cotton field in west Texas next to my plane, waiting to be found.

The Air Force sent me to Paris, where I discovered art; particularly the French Impressionists. Seeing became a new adventure through their eyes. I returned from Europe, grounded with emphysema—no more flying—but with a brand new idea. I would be an art historian. I enrolled in the University of New Mexico as a freshman when I was 38 years old.

The semester before graduation a dear art historian who took awful slides of lovely things advised me to take a course in beginning photography so that I wouldn't fall into his trap. I will never forget that moment when the first print came up in the developing tray. I was soloing all over again! Sick with excitement, and absolutely sure. This was the culmination

of all seeing, experiencing, learning, studying and feeling; absolute commitment. Total immersion. Complete concentration. My flab quivered. My 42-year-old eyes looked back at me from the mirror (I went there to look, expecting to see a rebirth!). "You're mad," I thought, "quite happily mad." Quite.

I bought a brand-new 35mm SLR with a beautiful leather case so stiff that I could hardly extract the lens from it, and said, "Smile, world, you are about to have your picture taken!" And I did, and did, and did.

In school, it is difficult to understand the connection between one subject and another in terms of overall meaning. In photography, the realization that it is not about cameras and chemicals and lenses and effects, but is about one's own personal brand of vision that stems from individual experience, is hard to come by. It is still more difficult to practice. With me, it all came by hindsight.

As a graduate student in photography, I began the Search. The Search is accompanied by a thoughtful, clear-eyed objectivity, and is an earnest, unflinching, unswerving, unwavering scrutiny of one's own interior. Whenever I did flinch, waver or swerve, it was pointed out to me! I was given an assignment to photograph people. I said that I had tried and couldn't. "You will now," I was told. I was afraid to, and afraid not to. Frantic, I rushed out and bought a 135mm lens.

People, to me then, meant faces: I still had to approach too close to feel comfortable. This time I bought a 500mm mirror lens! In debt, but tranquil, I sat with the camera braced and photographed faces half a block away. I felt like a spy. I became fascinated with just people-watching. I printed all those lovely distant faces and took them to my instructor. He was not pleased. "Stop hiding behind that telephoto lens and use the normal lens," I was told. I was mystified. How could he know? "Backgrounds," he said caustically,

"don't look like doughnuts."

The next day I stood on a corner behind a pillar with the normal lens on the camera and waited for someone to pass. I heard footsteps. Sticky with fear, I leapt out from behind that pillar, shoved the camera in front of a face and let fly. Pale and shaken, we faced each other—me, the attacker; he, the victim.

Somehow, in the months that followed, I came to know that my ego-oriented heroine must give way to a submergence of self—to be present but anonymous, a part of the whole, but not that about which the whole rotates. This was the way to photograph the living things around me. Though I did not know it at the time, this was the beginning of my own way of seeing.

Deeply involved in photographing people, I soon discovered the expressiveness of the body, and the shades of meaning created by relationships between people. The normal lens began to squeeze the new ideas. The obvious answer was a wider-angle lens, this time a 35mm. As the vision grew, I turned to a 28mm lens. At this time I was still working primarily on the street: I had photographed the Old, the Young, the Indian, the Spanish-American, the Anglo, the Tourist and many other capitalized clichés that are a part of the street scene. Suddenly, I knew how I wanted to use the space that so fascinated me! I needed to relate the people to the environment. There is an interplay between a place and the people who live there that is not true for me on downtown streets where everyone puts on their away-from-home clothes and faces.

Two things became clear. I must deal with people I understand. I must order the space in which they exist in the viewfinder of my camera. I began to work with interiors. Same old story: I needed another lens. The 20mm proved to be the widest angle I could handle without too much distortion: I wanted to shape a reality,

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